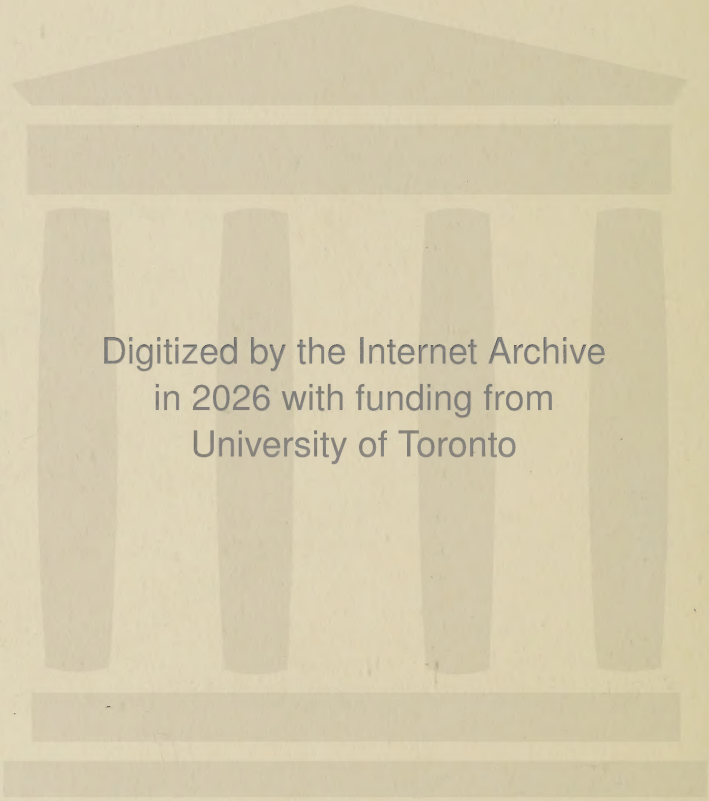
Hollar's England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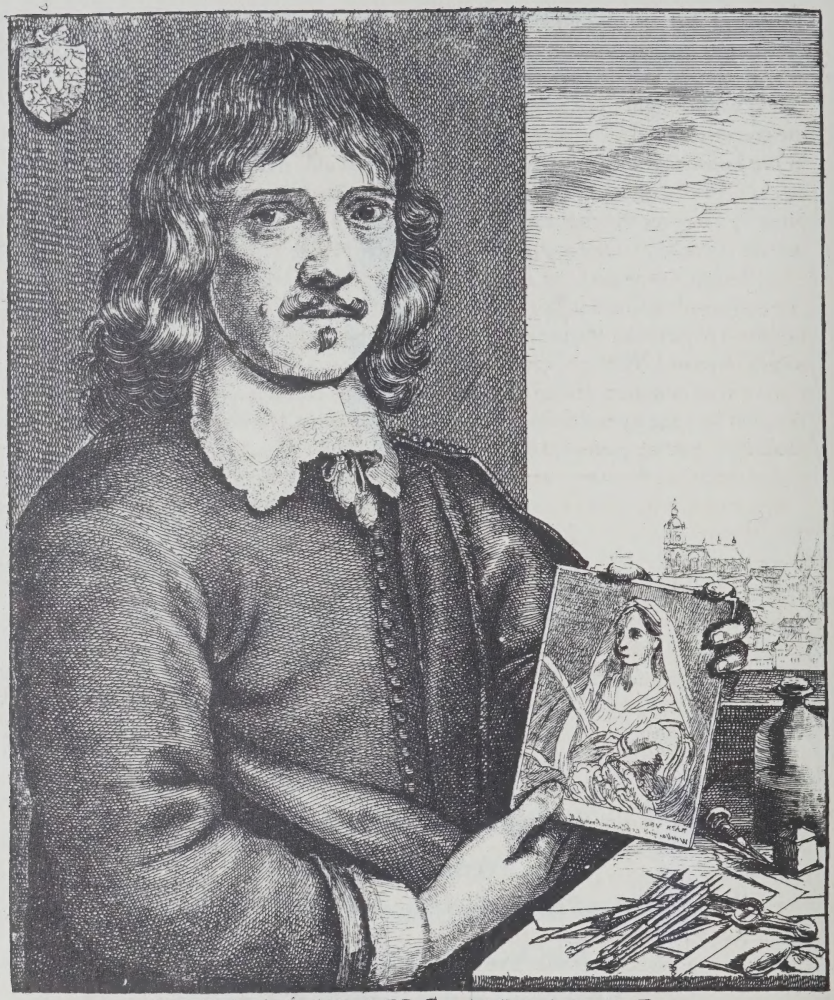
Hollar's England

An Exhibition of the etchings of
Wenceslaus Hollar
Selected from the Sidney T. Fisher Collection
on the Occasion of the Meeting of the
Shakespeare Association of America
at the University of Toronto,
April 1978


WENCESLAUS HOLLAR
Gentilhomme ne a Prage l'an 1607. a esté de nature fort inclin p^r l'art de meniature principalement pour esclaircir, mais beaucoup retardé par son pere, l'an 1627. il est party de Prage aiant demeure en divers lieux en Allemaigne, il c est addonne pour peu de temps a esclaircir et aplicquer l'eau forte, estant party de Cologne avec le Comte d'Arondel vers Vienne et d'illec par Prage vers l'Angleterre, ou aiant esté serviteur domesticque du Duc de Iorck, il sest retire de la a cause de la guerre a Anvers ou il reside encores.
Ie. Meysens pinxit et excudit.

Wenceslaus Hollar. 1649. (P1419)

The life of Wenceslaus Hollar, gentleman of Bohemia and artist of seventeenth century England, spans some of the most momentous decades in British history. Born in Prague in 1607, and trained as an artist and etcher in Germany during the late 1620's, Hollar was brought to England in 1636 as the protegé of the Earl of Arundel, one of the greatest art collectors of the century. In London in the late 1630's, probably living in the household of his patron, Hollar witnessed and recorded in his etchings the elegant life of English fashionable society. In his portraits and costume studies are preserved forever the elaborate dress and elegant manner of a sophisticated society, presided over by a happy and confident monarch. Hollar himself seems to have flourished during this period, for, by 1641, he was drawing master to one of the young princes (possibly Charles, Prince of Wales) and had married a lady-in-waiting to the Countess of Arundel. As the 1640's continued, however, there were more troubling scenes to record. With the coming of Civil War in 1642, Hollar's patron, Arundel, withdrew to Antwerp. Hollar remained in England throughout the first part of the War, but by 1644 he had followed Arundel to Antwerp. Here he worked for various publishers, issuing plates from drawings he had made in earlier years in England as well as recording the events and scenes around him in Antwerp.

Returning to England in 1652, Hollar found the Commonwealth far different from the courtly society he had known before. His patrons were now scholars and historians and much of his livelihood depended on the commissions he secured from London publishers. With the Restoration of Charles II in 1660, it appeared that more elegant and prosperous times were returning, but in 1665 a terrifying outbreak of plague paralyzed London and in 1666 the Great Fire destroyed the centre of the City and most of the publishers' and booksellers' establishments. Appointed Royal Scenographer by the King, Hollar took official surveys of the fire damage and drew plans to show its extent, providing invaluable documentation for the modern historian, but apparently little profit for himself. Personal financial difficulties, aggravated by the temporary suspension of business as the City struggled to rebuild its ruins, probably prompted Hollar's decision to serve as official artist on an embassy sent to the British colony of Tangier. Here he spent a year and a half before returning to England in 1670 to continue his commissions for the historians and publishers. In 1677 Hollar died, penniless, while bailiffs waited in the house to seize his furniture.

'He was the most indefatigable man that has been in any Age as his works will testifie' wrote his fellow artist, Francis Place, and Hollar left to posterity a legacy of over 2700 etchings. His poverty in his later years seems to have been due partly to circumstance and the disasters of the 1660's and partly to his own character, for he was, as another contemporary, John Aubrey, wrote, 'a very friendly good-natured man as could be, but shiftlesse as to the world.'

The etchings of England and English historical events which comprise this exhibition are part of an extensive collection of Hollar's work, formerly in the possession of Dr. Sidney T. Fisher, and now, through his generosity, a part of the Thomas Fisher Rare Book Library. Dr. Fisher originally began collecting Hollar when he became interested in reconstructing Shakespeare's London from documents of the period, using techniques of modern engineering. His collection grew to include most of Hollar's European and English work and now is comparable in size to collections at the British Museum and at Windsor. Additional etchings from Dr. Fisher's collection

are on permanent display in the Thomas Fisher Rare Book Library's Reading Rooms.

In the descriptions of individual plates which follow, citations are made from the catalogue of Hollar's works compiled by Gustav Parthey in 1853, and from the newly completed revision and expansion of that catalogue undertaken by Richard Pennington.

Hollar in London (Case 1)

In May of 1636 Thomas Howard, Earl of Arundel, in Europe on a diplomatic mission to the Emperor Ferdinand II, wrote in a letter from Nuremburg, 'I have one Hollarse w^th^ me, whoe drawes and eches prints in strong water quickely, and w^th^ a pretty spiritte.' Although Arundel's official mission ultimately failed, his journey was well worthwhile for it gave the greatest art collector in England ample opportunity to add to his already famous collection. In Cologne his connoisseur's eye had been caught by the work of the young Bohemian artist, Wenceslaus Hollar, who had recently published a little book of landscapes and views of towns in Germany and the Netherlands. Arundel invited the artist to join his retinue and sketch the progress of the embassy through Germany and Austria. Hollar later accompanied Arundel on a visit to the artist's native city of Prague, and then, late in December of 1636, arrived in London as the Earl's latest protegé.

Initially at least, Hollar appears to have lived in his patron's household in Arundel House on the Strand in Westminster. His duties included making copies of works in Arundel's vast collections, possibly for a pictorial catalogue which Arundel may have hoped to publish. Many of these copies were not etched until the late 1640's when Hollar was working in Antwerp and the collection itself was being dispersed. The originals of some of these etchings have since disappeared, leaving Hollar's copies as the only record of their existence.

In addition to the work he carried out for Arundel, Hollar sketched a large number of views of the city and of the society he observed about him. The London of these etchings from the late 1630's and early 1640's was still, in many respects, the Elizabethan London, known to Shakespeare and his contemporaries. The skyline was still dominated by Old St. Paul's, the Tower, Leadenhall Market, Bridewell, and Baynard's Castle; by Westminster Cathedral and the spires of a hundred parish churches. In the City itself one of the noblest buildings was the Royal Exchange, built by Sir Thomas Gresham, and opened by Elizabeth herself in 1571. The Thames was still the greatest highway in the City, thronged with trading ships, crossed only by the medieval London Bridge and by a multitude of ferries which plied from dozens of wharfs and 'stairs' on either side of the river. On the south side of the river, near the medieval church of St. Mary Overies, still stood the bear gardens and the theatres – the Hope, the Swan, and the Globe. Although this theatre was not Shakespeare's Globe which had burned down in 1613, it was built on the same foundations. Despite the increased crowding in the core of the city, parks and actual countryside still remained comparatively close at hand. The houses of the nobility, clustered along the Strand in Westminster, were set in gardens, and one of the features of Arundel House was a series of terraces fronting on the Thames. Inigo Jones, who had

completed a new Banqueting House in Westminster in 1622 and had effected some rather startling alterations in a neoclassical style to St. Paul's Cathedral in the early 1630's, meditated a number of plans to improve the layout of both the old City and the new suburbs, but these schemes were soon to be forgotten in the following decades of upheaval. The City remained until the 1660's, as we can see from Hollar's renditions of it, a mixture of the Medieval and the Elizabethan.

1 WENCESLAUS HOLLAR. P1419. Portrait of the artist, etched after a design by the Flemish artist Jan Meyssens and published in his book *Images d'hommes d'esprit sublime* in 1649. The lengthy inscription gives valuable details about Hollar's life which are otherwise undocumented.

2 THOMAS HOWARD, EARL OF ARUNDEL. P1351. A portrait of Hollar's patron, etched after a painting by Van Dyck. Dated 1639.

3 ALATHEA, THE COUNTESS OF ARUNDEL. P1354. A portrait etched in 1646 after a painting by Van Dyck. Heiress of a large fortune from her father, the Earl of Shrewsbury, it was her wealth that enabled Arundel to build his great art collection. In 1641 Hollar married a Mistress Tracy who had been lady-in-waiting to the Countess.

4 ARUNDEL HOUSE. P1034. P1035. Two views of the courtyard of Arundel House. One view, looking south, shows the Thames in the distance. The other, looking north, shows a building with a large window in the roof which may have been Hollar's studio. Paintings or large copperplates lean against the wall outside. Etched in 1646.

5 DESIGNS BY HOLBEIN FOR ORNAMENTED WEAPONS. P2596. P2599. Etched by Hollar from drawings in the Arundel collection which have since been lost. The design for the dagger and scabbard is dated 1644, that for a sword hilt, 1642.

6 LONDON. P1012.

London the glory of Great Britaines Ile
Behold her Landschip here, and tru pourfile.

A bird's eye view of the metropolis. In the foreground is Southwark with the Bear Garden, the Swan theatre and the Globe. This etching, published in James Howell's *Londinopolis* in 1657, appears to be based on an earlier view of London from the first or second decade since neither the new Banqueting House nor Inigo Jones' alterations to St. Paul's are shown.

7 LONDON. P1000. A map of London from Westminster to Stepney. The plan is dedicated to Robert Vinyer, City Alderman, which dates the etching to 1666. The drawing on which it is based may have been done much earlier, however, as there is no sign of the damage caused by the Great Fire. Two theatres are noted on the Bankside: the Bear Garden and the Swan.

8 THE ROYAL EXCHANGE. P1036. The courtyard of Sir Thomas Gresham's Exchange, built by him to give the merchants of the City a central place to congregate other than the porch of Old St. Paul's. Opened by the Queen in 1571, this building was one of the showpieces of early seventeenth century London. Hollar's etching is dedicated to the Lord Mayor and dated 1644.

9 WESTMINSTER FROM THE THAMES. P1037. A view showing Parliament House, Westminster Abbey, and the Banqueting House. Dated 1647.

10 WHITEHALL FROM THE THAMES. P1039. A view of Lambeth across the river to the old Royal Palace with the Privy Stairs in the centre and the new Banqueting House behind.

11 THE TOWER OF LONDON. P908.

12 WHITEHALL STAIRS. P912. A view across the river to Lambeth from the public landing stairs at Whitehall.

Arundel House, London. 1646. (P1035)

Albury, Surrey. 1646. (P938)

Lady with a fan. 1639. (P1781) From *Ornatus Muliebris Anglicanus* (London, 1640)
The Kitchenmaid. 1640. (P1803) From *Ornatus Muliebris Anglicanus* (London, 1640)

Hollar and the Fashionable World (Case 2)

Hollar was able to gain entrée to titled English society through his association with the Earl of Arundel and by his own position as a minor member of the European nobility. His father had been granted a title and coat of arms by the Emperor and Hollar himself had received letters patent granting him the right to use a title hereditary in his mother's family. His acceptance at court led to his appointment as

COVER: The Grande Procession of the Soveraigne and Knights Companions. 1672. (P582)
From E. Ashmole, *The Institution, Laws & Ceremonies of the most Noble Order of the Garter* (London, 1672)

CENTREFOLD: A true and exact prospect of the famous citty of London ... before the fire. Another prospect ... as it appeareth now after the sad calamitie and destruction by fire. 1666. (P1015)

A TRVE AND EXACT PROSPECT OF THE FAMOVS CITTY OF LONDON FROM S^t MARIE OVERS STEEPLE IN SOUTHWARKE IN ITS FLOURISHING CONDITION BEFORE THE FIRE. Ao 1666

LONDON

Cathedral of S^t Paul

The Tower

The Bridge

THE RIVER THAMES

ANOTHER PROSPECT OF THE SAYD CITTY TAKEN FROM THE SAME PLACE AS IT APPEARETH NOW AFTER THE SAD CALAMITIE AND DESTRVCTION BY FIRE. In the Yeare M. DC. LXVI.

1 Temple Church. 2 S^t Bennet 3 S^t Maryline by Ludgate 4 S^t Nicholas 5 S^t Olaves Wart 6 S^t Andrew in Warderg 7 S^t Andrew in Holborne 8 S^t Andrew by the Wardrobe 9 S^t Bridge 10 S^t Peters in Thongberd 11 Christ Church 12 S^t Austins 13 S^t Porter 14 S^t John Lachary 15 S^t Martins in Thamestreet 16 S^t Mary Aldermary 17 S^t Thomas Apostles 18 S^t Laurence 19 Bow Church 20 Alhallowes y^e greate 21 S^t Mary Battis Plane 22 S^t Mary Woluoth 23 S^t Laurence Poulney 24 S^t Margaret 25 S^t Stevens Walbrook 26 S^t Christophers 27 S^t Bartholomew 28 S^t Edwards 29 S^t Michael Cornhill 30 Alhallowe 31 S^t Peters in Cornhill 32 S^t Denise 33 S^t Magnus 34 S^t Andrew Hubard 35 S^t Mary hill 36 Alhallowes Barkyg 37 Buckshaft 38 Billyter 39 Buckshaft 40 Blackfriers Stairs 41 Baynards Castle 42 Queene hythe 43 Milford 44 Watergate 45 Whitefriers 46 Old Stone 47 Bellmeadow hall

Fran^s Jean Roller delin^t et sculp^t 1666

drawing master to one of the young princes and many of his etchings from this first London period reflect a familiarity with fashionable society. The numerous portraits of the court personages are usually etched after paintings by Van Dyck, but the costume studies reflect Hollar's own appreciative eye and skillful technique. Some of Hollar's most popular prints were etched in this halcyon period which he was later to remember with nostalgia.

In 1640 Hollar issued a set of twenty-six small costume studies entitled *Ornatus Muliebris Anglicanus; or, The Severall Habits of English Women from the Nobilitie to the Country Woman,* and in 1641 published his first set of English *Seasons,* a series of four three-quarter-length studies of elegant women in seasonal dress. Two further sets of *Seasons* followed in 1643 and 1644 as well as another series of costume studies which included European fashions. This was the *Theatrum Mulierum,* published in London in 1643, and, like the *Ornatus Muliebris,* re-issued frequently throughout the next two centuries.

1 CHARLES I. P460. Charles portrayed as the arbiter of justice, holding a sword in one hand, scales in the other. The allegorical figure of Justice crowns him with a laurel wreath. Etched in 1639 and published in J. Puget de La Serre's *Histoire de l'Entrée de la Reine Mère du Roy très chrestien dans la Grande Bretaigne.*

2 HENRIETTA MARIA. P462. Portrait of the Queen. Somewhat surprisingly the figure of Minerva stands beside her in tribute to her wisdom. Companion plate to the portrait of Charles above and published in Puget de La Serre's *Histoire.*

3 CHARLES II AS A CHILD. P1442. Etched after a portrait by Van Dyck and dated 1649. The dedication suggests the artist's desire to pay homage to Charles as England's uncrowned ruler.

4 WILLIAM OF ORANGE. P1524. Portrait of the young Prince of Orange who was brought to England at the age of fourteen to marry the King's ten year old daughter, Princess Mary. Arundel had been instrumental in arranging the marriage contract and the prince stayed at Arundel House for some weeks before the wedding which took place May 23, 1641. The son resulting from this marriage, born nine years later, was William III of Orange and England's eventual ruler.

5 PRINCESS MARY. P1467. A companion portrait to that of William, showing the Princess as a child at the time of her wedding.

6 ALBURY, SURREY. P937. P938. Two views from a set of six showing the Earl of Arundel's country house. Etched in 1645.

7 ENGLISH COSTUME STUDIES FROM 'ORNATUS MULIEBRIS'. P1778. P1781. P1787. P1789-P1792. P1794. P1797. P1799. P1803. Part of the set of twenty-six costume studies first published in book form in 1640. Almost entirely depicting the lavish fashions of the upper class, the set does include one study of a kitchen maid holding a basket of vegetables.

8 ENGLISH COSTUME STUDIES FROM 'THEATRUM MULIERUM'. P1882. P1885. P1890. P1893. P1894. Part of a set of costume studies published in 1643 as *Theatrum Mulierum* and in 1644 as *Aula Veneris.*

9 THE ENGLISH SEASONS. P610-P613. Four studies of fashionable English ladies in appropriately seasonal dress. Details in each plate are carefully chosen to suggest the time of year. In Spring a young woman is shown arranging flowers by an open window, her fur muff stored in a box at her elbow. In Summer a lady in a low cut gown stands holding a fan, her face veiled against the sun. Autumn shows her with a bowl of fruit and Winter depicts her with furs and a mask to wear against the cold.

Times of Unrest (Case 3)

The elegance and splendour of the court in the 1630's veiled a tense political situation and a growing tide of resistance to the harsh measures taken by the King's Archbishop, William Laud, to enforce uniformity of worship in the established church. The Star Chamber inflicted heavy fines and horrible punishments on any who spoke opposition to the King or his archbishop, but when Laud attempted to thrust a new prayer book, modelled on the English Book of Common Prayer, on Scotland in 1637 there were riots in the Scottish churches. In March 1638 thousands of Scottish Protestants signed a National Covenant which bound them to reject all religious innovations not approved by a free assembly of the Kirk. In the autumn Charles revoked the prayer book, but the Scots continued to uphold the supremacy of the Kirk over the bishops and raised an army of defiance. Led by an experienced general, Alexander Leslie, it seized Edinburgh in March of 1639. Charles had already begun to prepare for war in January and had appointed the aging and inexperienced Earl of Arundel as commander-in-chief. In May the King and his army marched to Berwick-on-the-Tweed on the Scottish border. Here it became obvious to all that the force which the King had been able to raise from the funds available to him was inadequate to subdue what appeared to be an entire nation in arms. A treaty was engineered, and on June 19, 1639, the Pacification of Berwick was signed. Hollar etched a series of four prints showing in minute detail the disposition of the King's forces on the march and plans of the English camp at Berwick. Such diagrams must have been drawn on the spot and suggest that the artist accompanied Arundel during the campaign. Shortly after this fiasco Arundel was relieved of his commission, although he continued to hold the position of Lord High Steward.

Charles remained determined to uphold the bishops' power and subdue Scotland. Lacking monies to raise a sufficient army, he was forced in May of 1640 to call a Parliament, his first in eleven years. Its leader, John Pym, with a united House behind him, refused to grant funds for the war until Charles had dealt with Parliament's grievances. Enraged, Charles dissolved this 'Short Parliament' after three weeks. In August the Scots invaded the north of England and occupied Newcastle. By November Charles was forced to call another Parliament, destined to become the 'Long Parliament'. This Parliament, led again by John Pym, attacked Charles' principal minister, Thomas Wentworth, Lord Deputy in Ireland and recently created the Earl of Strafford. Arundel, as Lord High Steward, presided at Strafford's ensuing trial, and Hollar's etching of the scene in Westminster Hall with his identification of a whole alphabet of participants suggests that the artist himself was also present. Unable to prove Strafford a traitor, Parliament passed a Bill of Attainder against him which was reluctantly signed by the King, and on May 12, 1641, Strafford was beheaded before a huge crowd on Tower Hill.

1 FIVE CONTROVERSALISTS: JOHN BASTWICKE; HENRY BURTON; ALEXANDER LEIGHTON; JOHN LILBURNE; WILLIAM PRYNNE. P1327-P1331. Portraits of five writers or preachers who had criticized the high church policies of Archbishop Laud and were fined, imprisoned, flogged and mutilated by order of the Star Chamber in 1637.

2 CHARLES I. P1686. Portrait of the King in armour on horseback, his army in the background.

3 CHARLES I AND HIS ARMY ENCAMPMENTS ON THE MARCH TO BERWICK. P544.

4 THE CAMP OF CHARLES I AT BERWICK. P545.

5 ALEXANDER HENDERSON. P1415. Portrait of one of the most able spokesmen for the Scottish Covenanters. Henderson was instrumental in arranging the Pacification of Berwick. The etching is dated 1641.

6 JOHN PYM. P1313. Portrait of the leader and chief spokesman of the 'Short Parliament' and, until his death in 1643, of the 'Long Parliament'. Referred to as 'the uncrowned king of the commons'.

7 THOMAS WENTWORTH, EARL OF STRAFFORD. P1508. Etched after a painting by Van Dyck. Dated 1640.

8 THE TRIAL OF STRAFFORD, 1641. P551.

9 THE EXECUTION OF STRAFFORD, MAY 12, 1641. P552. A vivid rendering of Strafford's beheading before a large crowd packed into wooden bleachers, some of which are shown collapsing under the weight.

Civil War (Case 4)

When Civil War finally broke out in 1642, the Earl of Arundel pleaded ill health and withdrew to Antwerp, sending sums of money periodically to aid the Royalist cause. Hollar remained in England during the next two years, etching portraits of the leaders on both sides, and producing his 'Quartermaster's Map' of England and Scotland. This work, issued in 1644 in a format of six folding sheets and described as 'Portable for Every Man's Pocket', contained sufficient detail to enable a commanding officer to plan the quartering of his troops on the countryside. By the end of 1644, as the Royalist cause began to falter, Hollar had left England for Antwerp where he was to remain until 1652. George Vertue's attractive story of Hollar's taking part in the defence of Basing House, a Royalist stronghold which was held by the Marquis of Winchester until October 1645, is disproved by the existence of several plates issued from Antwerp and dated 1644.

In Antwerp Hollar continued to etch scenes of England and London from drawings made in previous years and to record events of the war from afar. When in 1646 the Earl of Arundel died in Padua, Hollar etched an allegorical tribute to his old patron. Later etchings of the Civil War period include portraits of a sanctified Charles I and a large map of Europe and England showing scenes from the Civil War and from the battles in Europe stemming from Frederick's claims to the Bohemian throne. A small set of etchings of the island of Jersey, dated 1650 and 1651, has led some biographers to speculate that Hollar may have visited the camp of Charles II who occupied the island from September 1649 to February 1650. Whatever the validity of such a theory, the artist's continuing loyalty to Charles is clearly evident in his two large and highly allegorical portraits, etched in the 1650's, which show the uncrowned King in the act of vanquishing his foes.

1 CIVIL WAR. P481. An allegorical plate in which the Civil War is symbolized by the legendary two-headed serpent known to antiquity as the Amphisbaena, which can move in either direction and carries a sting at each end. Dated 1643.

2 ROBERT DEVEREUX, EARL OF ESSEX. P1400. General of the Parliamentary army in the south. In the background is a map which shows the army's past victories. Dated 1643.

3 SIR WILLIAM WALLER. P1321. General of the Parliamentary army in the west of England. Dated 1643.

4 ROBERT, EARL OF WARWICK. P1518. Portrait of the commander-in-chief of the Parliamentary army raised in 1642. The ships at sea in the background allude to Warwick's previous post as Lord High Admiral. Dated 1642.

5 WILLIAM CAVENDISH, EARL OF NEWCASTLE. P1310. Portrait of the commander-in-chief of the Royalist forces in the north of England. After his defeat at Marston Moor in July 1644 he fled to Europe. Dated 1643.

6 MAP OF THE SOUTHEASTERN COUNTIES OF ENGLAND. P657. One sheet of the 'Quartermaster's Map', first published in 1644. Hollar based his map on Christopher Saxton's map of 1583.

7 JOHN PAWLET, MARQUIS OF WINCHESTER. P1325. The staunch Royalist who held Basing House against the Parliamentary forces for three years.

8 WILLIAM LAUD, ARCHBISHOP OF CANTERBURY. P1454.

9 TRIAL OF ARCHBISHOP LAUD. P555. A detailed scene of the trial which took place in the House of Peers. The legend identifies significant personages, including Prynne, Burton, and Bastwicke who had been condemned by the Star Chamber to torture and imprisonment for their criticism of Laud.

10 DEATH OF THE EARL OF ARUNDEL. P466. An allegorical tribute to Hollar's patron who had died in Padua in 1646. The plate also bears the name of another protegé of Arundel's, the artist Henry Van der Borcht, who, like Hollar, had impressed Arundel in 1636 and had later been brought to London to etch copies of objects in the Arundel collections. By the mid 1640's Van der Borcht was working with Hollar in Antwerp. The original design for the plate was by a Flemish artist, Cornelius Schut.

11 MAP OF ENGLAND AND VIEW OF PRAGUE. P543. Map showing the various battles and events of the Civil War in England and scenes from the Thirty Years War in Europe. Published in volume one of John Rushworth's *Historical Collections*, 1659.

12 CHARLES I. P477. Charles at prayer, his earthly crown at his feet, a crown of thorns in his hand, and above, his heavenly crown. Part of the design for the title page of *Eikon Basilike: the Povrtraictvre of His Sacred Maiestie in his Solitudes and Sufferings*, published at the Hague in 1649.

13 JERSEY. P922-P925. Four views of Elizabeth Castle on Jersey Island, dated 1650 and 1651. Charles II stayed at Jersey from September 1649 to February 1650, and the island remained Royalist until December 1651. These views have provided a basis for supposing Hollar to have been in the Royalist camp himself.

14 CHARLES II. P1444. An allegorical portrait of Charles II as uncrowned King. His enemies are shown in flight, pursued by bats, while a phoenix rises from the flames on the right, and a new sun is on the horizon. The design is by Abraham van Diepenbeck.

'The Remembrance of Thinges Past' (Case 5)

By 1652 Hollar had returned to England, now a Puritan Commonwealth under Cromwell. He found the country greatly altered. John Aubrey later wrote that Hollar had told him 'when he first came into England, (which was a serene time of peace) that the people, both poor and rich, did looke cheerfully, but at his returne, he found the countenances of the people all changed, melancholy, spightfull, as if bewitched.' He began to work for various London publishers, chiefly Peter Stent and John Ogilby, but some of his best plates during this decade and the next were those commissioned by the historian and antiquary, Sir William Dugdale.

'Man without learninge and the remembrance of thinges past falls into a beastlye sottishnesse and his life is noe better to be accounted of than to be buryed alive' wrote Dugdale in 1655. Interested in antiquarian research from an early age, he had begun collecting and transcribing documents for a history of his native country of Warwickshire in 1638. In the same year he had agreed to collaborate with Roger Dodsworth in the production of an English *Monasticon*, a compilation of transcribed charters, ledgers, and other records which would document the history of monastic institutions in England. As the Civil War loomed closer Dugdale began working with increasing urgency. In his autobiography he described how, having received encouragement from Sir Christopher Hatton 'who timely foresaw the neere approaching storme in Sum̄er a° 1641', he took with him 'one Mr. Willm̄ Sedgwick, a skylfull Armes-paynter' and began to visit churches and cathedrals throughout the country, having exact drawings taken of their interiors and exteriors 'to the end that the memory of them, in case of that ruine then im̄inent, might be preserved for future and better times.'

The first volume of the *Monasticon* appeared in 1655 with an etched title page and eleven other plates by Hollar. It was followed in 1656 by the *Antiquities of Warwickshire*, for which Hollar etched a portrait of Dugdale as frontispiece and one hundred and eighty-three illustrations. Both works were immediately hailed as landmarks in the study of English history and antiquities, a reputation that has endured to the present, and Hollar's plates were much admired. Hollar continued to execute plates for the succeeding volumes of the *Monasticon* which appeared in 1661 and 1673, as well as for Dugdale's work on the drainage of the fens, the *History of Imbanking*, published in 1662, and for his *Origines Judicales*, published in 1666.

1 WILLIAM DUGDALE. P1392. This portrait was designed as well as etched by Hollar. First published in the *Antiquities of Warwickshire* in 1656, it was re-used for several of Dugdale's other works. Hollar shows Dugdale seated at a table on which are displayed copies of both the *Monasticon* and the *Antiquities*, while in a bookcase behind lies a jumble of documents with seals, representing the materials on which the books were based.

2 TITLE PAGE FOR 'MONASTICON ANGLICANUM', I, 1655. P2660.

3 CANTERBURY CATHEDRAL. P963. A view from the south, drawn by Thomas Johnson and etched by Hollar for the *Monasticon*, I, 1655.

4 WESTMINSTER ABBEY. P1041. A view from the north. Dated 1654. *Monasticon*, I, 1655.

5 SALISBURY CATHEDRAL. P1059. A view from the north west. *Monasticon*, III, 1673.

6 ST. MARY OVERIES, SOUTHWARK. P1033. A view from the south of the church which is now Southwark Cathedral in London. Dated 1661. *Monasticon*, II, 1661.

7 GISBURN ABBEY, YORKSHIRE. P974. A view of the east end of the abbey ruins. Drawn by Edward Mascall. Dated 1661. *Monasticon*, II, 1661.

8 TORRE ABBEY, DEVON. P1067. Includes a glimpse of the artist at work on 'the hill where this was drawen'. *Monasticon*, II, 1661..

9 LINCOLN CATHEDRAL. P994. A view from the east. *Monasticon*, III, 1673.

Old St. Paul's Cathedral (Case 6)

In 1656 Sir William Dugdale came into possession of a large number of papers relating to St. Paul's Cathedral and resolved to prepare a book from these and to make a permanent illustrated record of the cathedral which was at this time on the point of collapse. The decay had started a century before, in 1551, when the spire had been destroyed by lightning and not rebuilt. By 1620 the fabric of the building had been corroded badly by the acrid coal smoke which hung over the centre of the City. In 1633 Charles I had commissioned Inigo Jones to restore the building. The exterior of the nave and transepts had been refaced with new stone and a large neoclassical portico added on the west end when the work was interrupted by the Civil War. The Parliamentarian army desecrated the cathedral, walling off the choir to create a Puritan chapel, and stabling horses for the cavalry in the nave. Small wonder that Dugdale felt it urgent to preserve in written word and copperplate what still remained of what he called 'one of the most eminent Structures of that kinde in the Christian World'. His *History of St. Paul's* was published in 1658, with thirty-six plates etched by Hollar. Not only do these plates represent some of the artist's best work, they also remain, as Dugdale feared they might, posterity's only record of that medieval cathedral which was so long the centre and symbol of the old City. 'We have seen,' wrote John Aubrey, 'that stupendous fabric of Paul's Church, not a stone left on stone, and now lives only in Mr. Hollar's etchings'.

1 GROUND PLAN OF ST. PAUL'S. P1016. Measured and drawn, as well as etched, by Hollar. Dated 1657.
2 WEST FRONT OF ST. PAUL'S. P1020. A view showing the old Chapter House and the new classical portico designed by Inigo Jones.
3 CHOIR SCREEN, INTERIOR OF ST. PAUL'S. P1024.
4 CHOIR OF ST. PAUL'S. P1026. The Latin verse deplores its ruinous state.
5 EAST END, INTERIOR OF ST. PAUL'S. P1027.
6 MEMORIAL OF JOHN DONNE. P2277.
7 TOMB OF SIR JOHN BEAUCHAMP. P2248.
8 ST. PAUL'S ON FIRE. P1028.

London in the 1660's (Case 7)

The City of London, participating the greatest share of that inexpressible Happiness, which these Kingdoms have received by the glorious Restauration of our Sovereign to His Throne, and of us His Subjects to our Laws, Liberties, and Religion, after a dismal Night of Usurpation, and Oppression, and proportionately exceeding in their Loyalty, took the occasion of His MAJESTIE's Coronation, to express their Joy with the greatest Magnificence imaginable.

Thus wrote John Ogilby in the preface to his commemorative volume on the festivities marking the coronation of Charles II in 1661. Ogilby's rhetoric was heartfelt. A protegé of Lord Strafford, he had risen to be Deputy Master of the Revels in Ireland and had operated a small theatre in Dublin in the 1630's, but Strafford's fall and the Civil War had ruined him. During the Commonwealth he managed to re-establish himself in London as an author and publisher, and his prospects brightened with the return of Charles. In 1661 he was given responsibility for the design and construction of the triumphal arches which were erected in the City streets for the

coronation procession. Ogilby commissioned Hollar, who had previously executed a number of plates for his translations of the classics, to etch seven double page plates of the procession and the coronation and in 1662 published an illustrated description of the festivities entitled *The Entertainment of His Most Excellent Majestie Charles II in His Passage through the City of London to His Coronation.*

With the Restoration of the King came a resurgence of learning in many fields. In 1660 the Royal Society was established, with many of its members Royalists who had returned from exile with Charles. An elegant and opulent court replaced the austere Puritan regime and the Book of Common Prayer again became the established form of worship. The fairest of prospects seemed to stretch ahead for all and in the little views of Islington which Hollar etched in 1665 the mood is one of tranquility, the trenches remaining from the Civil War fortifications being treated merely as interesting foreground designs. Yet in that summer of 1665 the Plague raged in the streets of London. The Court removed to Oxford and Hollar, like many others, lost his son to the contagion. Previous outbreaks had been serious, the one in 1636 prompting the construction of 'pesthouses' in Tothill Fields where the stricken could be isolated, but the loss of life in 1665 and 1666 in London and throughout the country had not been equalled since the Black Death of the fourteenth century.

The Great Fire of London in September 1666 has been credited with ending the Plague by destroying its breeding grounds in the closely packed, unsanitary tenement sections of the City. The Fire also obliterated almost all the landmarks of the old Elizabethan London. It burned for four days and consumed over 13,000 houses, eighty-seven parish churches, fifty-two company halls, the Guildhall, the Royal Exchange, the Custom House, and St. Paul's Cathedral. Over 370 acres were levelled. Hollar immediately began to prepare maps of the City to show the damage and his etching of St. Paul's in flames proved very popular. By November Pepys wrote in his diary: 'my lord Bruncker did show me Hollar's new print of the City, with a pretty representation of that part which is burnt, very fine indeed.'

1 THE CORONATION OF CHARLES II. P575. A view of the choir of Westminster Abbey showing Charles receiving the crown from the archbishop. Published in John Ogilby. *The Entertainment of His Most Excellent Majestie Charles II in His Passage through the City of London to His Coronation.* 1662.

2 THE ROYAL SOCIETY. P459. A title page designed by John Evelyn for Thomas Sprat's *The History of the Royal Society of London,* published in 1667. The design shows a bust of Charles II, under whose patronage the Society flourished, on a pedestal. Lord Brouncker, President of the Society, is seated on the left. Scientific instruments of all types are prominent.

3 THE ROYAL COAT OF ARMS. P2422. Hollar etched this coat of arms for the Book of Common Prayer which was re-established as the state form of worship with the Restoration of Charles.

4 THE ENGLISH DANCING MASTER. P2673. A vignette from John Playford. *The English Dancing Master.* 1665. Hollar had first etched this plate for John Johnson's *Academy of Love,* published in 1641.

5 ISLINGTON. P915-P917; P919; P920. A set of views of the London suburb of Islington dated 1665. The Waterhouse, shown in several of these views, had been built in 1613 when the New River was constructed to bring fresh water into London. The trenches prominent in the foreground of some plates are the remains of fortifications from the Civil War.

6 TOTHILL FIELDS. P913. A view of the still open fields to the south of Westminster,

showing one of the 'pesthouses' built in 1636 to house those stricken with plague.

7 LONDON BEFORE AND AFTER THE GREAT FIRE. P1015. Two prospects of London, one beneath the other, to document exactly the extent of the destruction by the Fire. Issued on two sheets. Dated 1666.

8 ST. PAUL'S CATHEDRAL ON FIRE. P1028. Title page vignette for William Sandcroft. *Lex Ignea; or, The School of Righteousness. A Sermon Preach'd before the King, Octob. 10. 1666. At the Solemn Fast appointed For the late Fire in London.* 1666.

An Old Order Glorified (Case 8)

In 1655 Elias Ashmole, Royalist, scholar, and antiquarian, began to collect materials for a history of the Order of the Garter. Much later, in 1672, he was to explain in the preface to his finally completed work his reasons for embarking on a project which must have seemed ill-advised and dangerously at odds with the aims of a Puritan Commonwealth.

As I ever had a great veneration for the most Noble Order of the Garter, so must it needs be imagined, that I was accordingly much concerned, in the late unhappy times, to see the honor of it trampled on, and it self sunk into a very low esteem among us. That reflection put me upon thoughts, not only of doing something, that might inform the world of the Nobleness of its Institution, and the Glory which in the process of time it acquired, both at home and abroad; but also of drawing up, in the nature of a Formulary, both the Legal and Ceremonial part thereof, for the better conduct of such as might be therein afterwards concerned, in case the Eclipse, it then waded under in our Horizon, should prove of so long continuance, as that many occurrences, worthy of knowledge, might come to be in a manner forgotten.

In early May of 1659 Ashmole wrote in his diary 'I went to Windsor & tooke Mr: Hollar with me to take viewes of the Castle &c.' This was the beginning of a long association. Throughout the 1660's Hollar continued to etch views of the buildings at Windsor, the ceremonial robes of the Order, its badges, seals, and medals, and the processions and feasts held each St. George's Day. After the Restoration Ashmole worked with the approbation of Charles II who had promptly rewarded his loyalty by appointing him Windsor Herald in 1660. Finally, in 1672, the *Institutions, Laws & Ceremonies of the most Noble Order of the Garter* was published, lavishly illustrated with fifty etchings by Hollar. Still regarded as a definitive study of the Order, with plates which are considered to be among Hollar's finest, the volume can be seen as the crowning achievement of both their careers.

1 WINDSOR CASTLE. P1073. Three views of the castle and town from different compass points.

2 ST. GEORGE'S CHAPEL, WINDSOR. P1075. A bird's eye view of the chapel from the courtyard and a ground plan of the building.

3 INTERIOR OF ST. GEORGE'S CHAPEL, WINDSOR. P1080. A view of the nave, looking east.

4 MANTLES, ENSIGNS, AND BADGES OF THE ORDER OF THE GARTER. P2638.

5 BANQUET IN ST. GEORGE'S HALL, WINDSOR. P581. A scene of Charles II at a Garter feast in the Hall.

6 GARTER PROCESSION OF CHARLES II AND KNIGHTS. P582. One of the Officers of Arms has been identified as a portrait of Ashmole himself in profile.

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